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# RECORD OF THE MUSEUM OF HISTORIC ART PRINCETON UNIVERSITY



EUGÈNE DELACROIX: THE DEATH OF SENECA

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## EUGÈNE DELACROIX: THE DEATH OF SENECA

THROUGH the generosity of Mr. Sam A. Lewisohn, '04, we have received an important oil sketch by the pioneer Romantic, Eugène Delacroix (cover).<sup>1</sup> It represents the death of Seneca by suicide. The mural for which this impetuous and colorful sketch was made is in the Library of the Chamber of Deputies at Paris, but sadly darkened and presumably mostly executed by Delacroix' assistants, whereas the sketch is entirely autographic and is seen as it left the artist's easel. It is one of our most val-

<sup>1</sup> 0.35 m. x 0.44 m. Accession number 44-12.

uable acquisitions of recent years, what we call an ideal "teaching picture." In the composition, with a small foot tub, Delacroix was plainly inspired by Rubens' *Dying Seneca* at Munich. The artist took much pains with this subject, for Robaut, whose vigilance our sketch escaped, lists no less than five preliminary studies. Escholier, in his standard book on Delacroix, reproduces the sketch in vol. III, p. 36. It was then owned at Paris by Durand Ruel.

F. J. M., JR.

## FRANCESCO MAFFEI: CHRIST AND THE ADULTERESS

MRS. HENRY WHITE CANNON has generously added to the Cannon Collection an extraordinarily fine picture by Francesco Maffei, *Christ and the Adulteress*.<sup>1</sup> Maffei, who was born at

<sup>1</sup> 0.49 m. x 0.72 m. Accession number 44-20.

Vicenza about 1620 and died at Padua in 1660, was trained under Peranda, a pupil and assistant of Tintoretto. He studied Tintoretto devoutly, as our picture shows, but he was also fruitfully influenced by such less dramatic and



more intimate incomers at Venice as Strozzi, Fetti, Liss. He also profited by their darker and richer tonalities. The extraordinary beauty of his muted color is well exemplified in *The Adulteress*. While the main influence is Tintoretto, one more modern and baroque is evident. The very compact three dimensional composition is still of Renaissance feeling, but it tends to overflow its bounds in baroque fashion, while the effective feature of a bystander inquisitively gazing at Christ's writing in the dust is a renunciation of Renaissance decorum. There is a remote reference to the Giorgione (? , for me Titian)

*Adulteress* at Glasgow, but Maffei substitutes for the overt dramatic, even melodramatic character of that too famous picture, a sensitively psychological treatment quite his own. I know of no finer rendering of this familiar theme. Maffei's pictures, while abundant in the Venetic region, are rare in public museums everywhere. This may be the only example in an American Museum of the most important Venetic master between Tintoretto and Piazzetta. The picture is on canvas and in exceptionally good preservation.

F. J. M., Jr.

## A PAINTING BY THE PEREA MASTER

MR. JACQUES STERN of Princeton has presented to this Museum an interesting panel by the Flamo-Valencian painter whom Professor Chandler Rathfon Post of Harvard has called the *Perea Master*.<sup>1</sup> It is a side panel from a retable. The subject is the Last Communion of St. Mary Magdalene. The sacrament is administered not outdoors in a grotto by a single anchorite, as is usual in earlier versions, but with naive actuality at the altar of a late Gothic church by a bishop attended by two priests and five acolyte angels. However, the woman who had long ceased to be a sinner continues, incongruously, to wear her desert garb, her own glorious hair. She also disregards St. Paul's injunction that a woman should not appear in church with her head uncovered. In the eye of the artist and patron it is clear that female saints were privileged beyond simple believers of their sex. An interesting feature of the carefully

planned interior is the complete retable in the background, right.

According to Professor Post, the Perea Master was active about 1500 and, unlike most of his Valencian fellow



<sup>1</sup> 0.32 m. x 0.43 m. Accession number 43-181.

artists, who were generally Italianate, was chiefly influenced by contemporary Flemish painting. Another panel from this altarpiece of the Magdalene, representing the *Anointing of Christ's Feet*, is in an American private collection, reproduced in Post, *History of Spanish Painting*, VII, 2, fig. 368.

Before this welcome gift we had only one Spanish primitive, the gift of the late Dan Fellows Platt, '95—a fine *St. Michael Weighing Souls* by Post's *Villarroya Master*, an Aragonese painter. It is reproduced in Post, *op. cit.*, VIII, 2, fig. 192.

F. J. M., JR.

## THE PLATT COLLECTION OF DRAWINGS

ONE of the outstanding events in the history of the Museum is the gift this year of the collection of over two thousand drawings made by the late Dan Fellows Platt, '95. Mrs. Platt, graciously waiving her life tenure of the drawings, has presented the collection to the Museum. A more detailed account, with illustrations, is to be published shortly in the *Bulletin of the Department of Art and Archaeology*, but we wish, in this brief notice, to bring the gift to the attention of the public.

About half of the collection is represented by British artists of the eighteenth century to modern times. Of particular note is the long series by George Romney (close to two hundred sheets, almost half of which are included in the artist's own sketch books), the group of about a hundred sheets by

Alfred Stevens, and over two hundred sheets by Burne-Jones. The Italian drawings are chiefly seventeenth and eighteenth century and include an extraordinary series by the two Tiepolos. Mr. Platt showed a varied interest in the work of French artists and bought large groups of such moderns as Puvis de Chavannes, Steinlen, and Maillol, but also assembled more than sixty sheets by the sculptor Augustin Pajou. For the Dutch and Flemish schools, for the Spanish and American, Mr. Platt's interest seems to have been less strong, but not neglectful.

While the preliminary sorting of the drawings is done, a complete catalogue has yet to be made. Many months of pleasurable study and research await the interested scholar.

## THE PLATT COLLECTION OF COINS

Mrs. Platt's generous action in making over the gift of drawings to the Museum was repeated later in the year when she gave Mr. Platt's collection of ancient, mediaeval, renaissance, and modern coins and medals. The sorting is still in its preliminary stages, but has

already revealed many fine specimens of the numerous periods and geographical regions represented in the collection. It is hoped that in the near future we shall be able to publish an illustrated survey, similar to that now in press for the drawings.



## EGYPTIAN STONE VASES AND FLINTS

An important addition has been made to the Egyptian collection by Mr. Robert Garrett, '97, who presented to the Museum a very fine group of stone vases. For variety of material and shape and for diversity of period, the twenty-eight vases are a well-rounded and representative selection. The great period of stonecraft in Egypt is reflected in

several beautifully cut and polished predynastic examples in different hard stones. Through the early, middle, and late dynastic vases, the decline of the once highly perfected art can be traced.

Four flint knives, illustrating the expert flaking of predynastic and early dynastic times, are also welcome accessions.

## A LIMOGES RELIQUARY

THE Gothic Age has at all times commanded admiration for the grandeur and scale of its monuments. The Gothic cathedral complete with sculpture and stained glass is an artistic unity representing in clear fashion the unity of the spiritual life of the time. On the practical secular side it also represents a power of organization that we are not accustomed to associate with the mediaeval period. Contrary to popular conception, many of the cathedrals were erected in short time, which means that there must have been a highly complicated system of division of labor and a central control which kept the com-

ponent elements flowing to the building in a steady stream. When the building was completed it still had to be furnished with hangings, altar service, reliquary chests, books and book covers. It was in this phase of the operation that there grew up the truly remarkable industry of Limoges chamblevé enamels. For it was not only the cathedrals that required crosses, pyxes, censers, incense boats, book covers and reliquary chests, but every parish church as well. The chamblevé enamel of Limoges was particularly well suited to fill this need for many reasons. In the first place it was brilliant in color and, combined with the gilded surface of the copper, produced a rich variegated effect. This was achieved by materials much less expensive than the combination of gold and semiprecious stones which had been used heretofore. The cost was further reduced by a revolution in manufacture which resulted from a division of labor and in relatively large scale production. The theory of division of labor which, except for the statues on Reims Cathedral, remains only a theory, can in the case of Limoges chamblevé enamels be proved.

The Princeton Museum of Historic Art has recently acquired by purchase a reliquary chest on the front of which are represented two episodes from the



Fig. 1. Limoges Reliquary

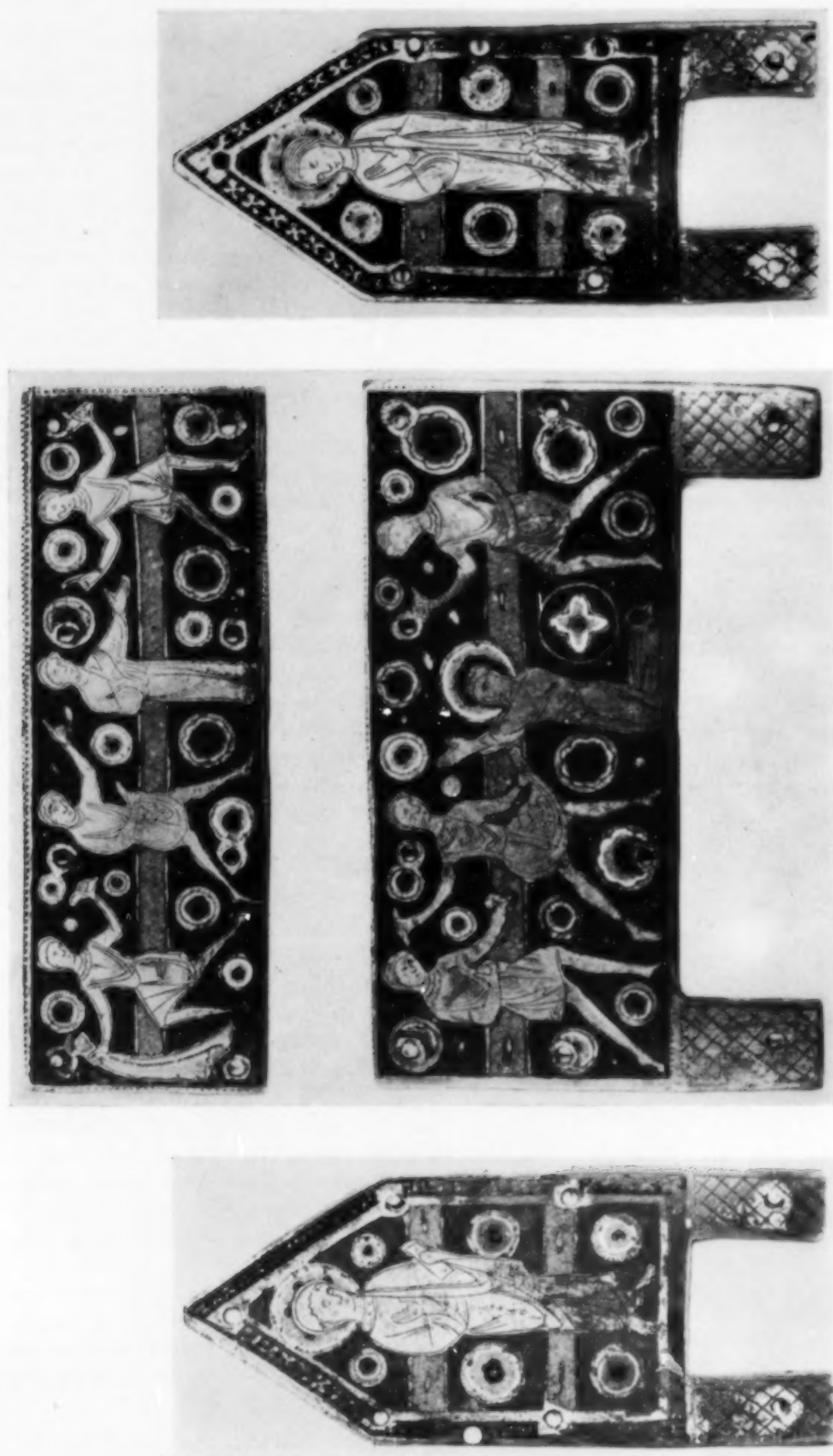


Fig. 2. Limoges Reliquary: Front and Sides

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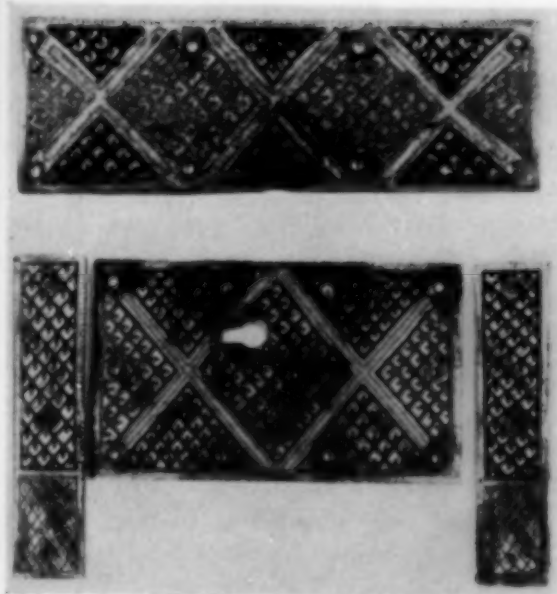


Fig. 3. Limoges Reliquary: Back

Martyrdom of Saint Stephen (Figs. 1, 2).<sup>1</sup> The action follows the description in *Acts VII*, 58-60. On the cover, the Saint is cast out of the city and one of the witnesses turns to lay down his garment at the feet of Saul who sometimes figures in this scene but is here omitted. On the chest the kneeling Saint is stoned by three men. Each of the end plaques represents a standing beardless unidentified saint. The plaques on the back are decorated with a reticulated pattern (Fig. 3).

The figures are reserved in the metal in which the lines of the drawing are engraved in a free flowing style. On a deep blue background traversed by horizontal bands of turquoise are scattered rosettes of colored enamel. The turquoise band is the sign manual of

<sup>1</sup> This scene is relatively rare in Limoges reliquary chests. As far as can be determined it is found on the following: Gimel; Malval; Rome, Museo Sacro; Sens; Leningrad, Hermitage; Barcelona, Espona Collection; Gueret; New York, Brummer Gallery, and on one example whose location is unknown.

The Princeton chest is 0.167 m. high (overall), 0.139 m. long, and 0.057 m. wide. Accession number 43-91.

one of the finest groups of Limoges enamels of which the reliquary chest under consideration is a good, though not superb example.

Technically there is an interesting difference between the two plaques on the front of the reliquary chest. On the plaque on the roof the reserved lines around the rosettes and those bordering the horizontal turquoise band have been dotted with the punch giving them a luminous quality. This treatment has not been given the reserved lines on the chest. It is reasonable to suppose that these two plaques were engraved by different men. But that they were both made for this reliquary chest is proved by the fact that both bear on the back, engraved in the metal, a mark in the shape of a cross. These engraved signs are assembly marks to guide the craftsman in putting the parts of the reliquary chest together properly. The two end plaques and the plaque on the roof at the back also have appropriate assembly marks. If the reliquary chest under consideration had retained its original wood core, it is quite certain that corresponding marks would have been found in the wood.

This reliquary chest, aside from its intrinsic artistic merit, is then good evidence for the system of division of labor and large scale production which was postulated above in connection with the cathedral as a whole. Though perhaps shocking to the romantic conception of the mediaeval workman, it is more nearly the truth. Alone it does not account for the remarkable production of the thirteenth century, for it was the religious enthusiasm of the period which created the demand, but it is doubtful whether this spiritual demand could have found material realization without new methods of production.

W. FREDERICK STOHLMAN



## FOUR PIECES OF STAINED GLASS

THREE pieces of mediaeval stained glass have been added to the C. Otto von Kienbusch Jr. Memorial and a fourth loaned to the Museum through the generosity of Mr. C. O. von Kienbusch.

### 1. From Chartres, *ca.* 1280

The oldest piece of this group filled the top of a window with pointed arch but without cusps (Fig. 1).<sup>1</sup> It is predominantly grisaille with a few touches of color. In order to describe the pattern briefly, one should mentally re-

<sup>1</sup> Accession No. 43-65. 0.54 m. wide, 0.51 m. high.

store a symmetrical lower half. Then it can be said that a yellow disk forms the center which is surrounded by an interlace of gray bands: a pointed quatrefoil and a diamond on end. In the peak, the quatrefoil is repeated, but with the tips rounded. A red circle, at a short distance from the yellow disk and the soft blue border cut across the pattern. The geometric bands are entwined by thin vines which are drawn in a very flat and abstract manner. The tendrils terminate in three-lobed leaves, to the ends of which are attached small circles; on the analogy of similar grisaille work

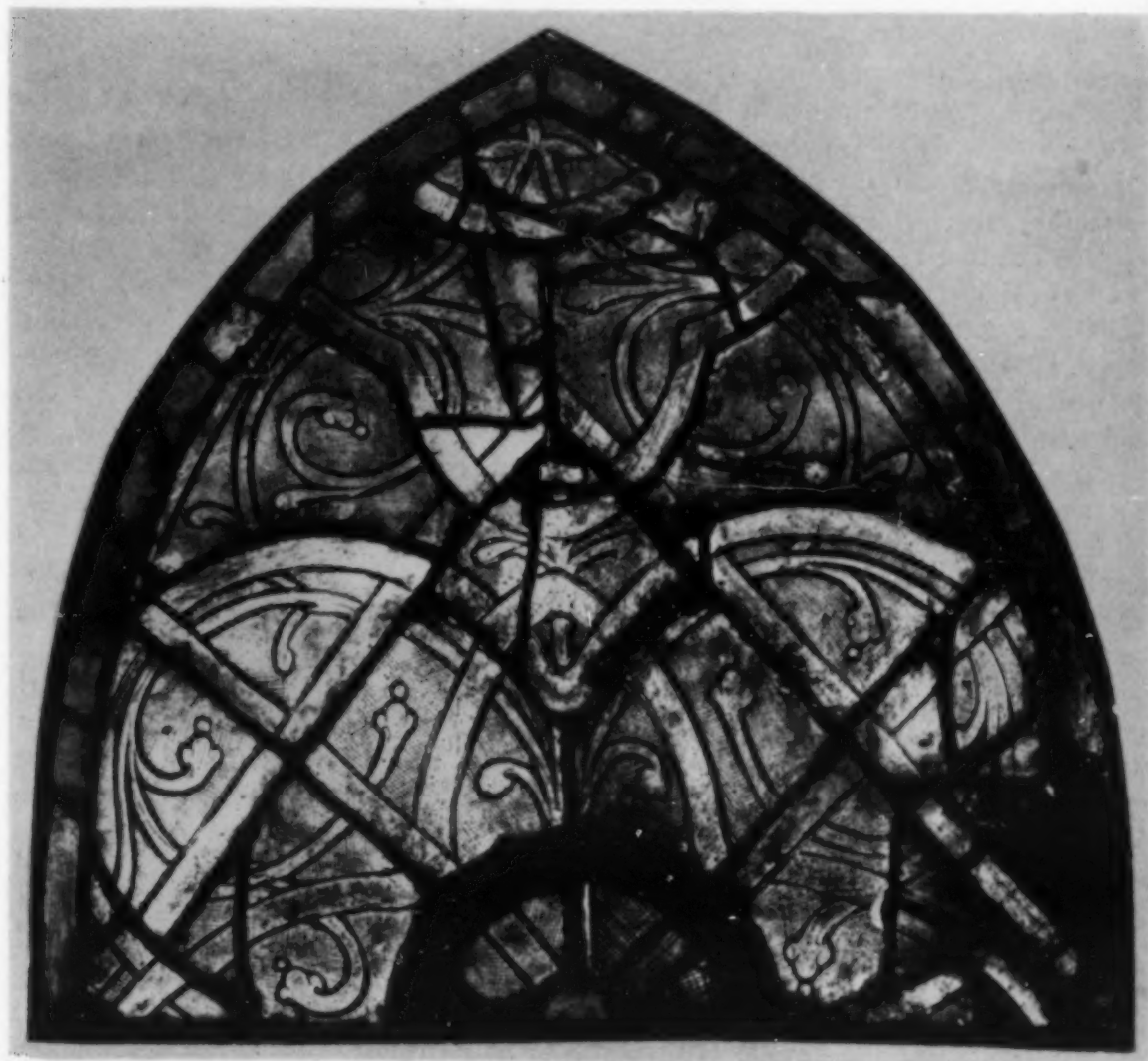


Fig. 1. Stained Glass from Chartres



of the same period, the latter represent small berries.<sup>2</sup> In keeping with the style of the whole design, the spheres are reduced to circles. The background is crosshatched.

The preservation of the piece is excellent. The exterior is heavily patinated, the interior untouched by the hand of a restorer. The leading, which is entirely modern, has caused slight displacements. A few emergency leads cover unimportant breaks.

Even if all the fragments were back in their precise places, there would be irregularities in the drawing which are

<sup>2</sup> In addition to the examples from Chartres cited in the text and giving a more naturalistic impression are examples in Salisbury and York, illustrated in J. A. Knowles, *Essays in the History of the York School of Glass-Painting*, London, 1936, fig. 64, and plate XXXVI. Both examples are of about the same period as our piece, ca. 1280.

characteristic of the painter. He even made the hatching of the background slope in various directions. This freedom is part of the charm of the piece. The master drew his strokes and curves on the glass as one who carelessly writes a letter without calligraphic aspirations.

This very same hand produced certain grisailles in the Chartres cathedral: windows 44, 47, 48, 50, and 51 (Delaporte's numbering).<sup>3</sup> The Princeton piece is closest to window 44 whose pattern is composed of exactly the same elements: colored central portion, large diamonds on end, pointed arches (which here do not form quatrefoils but have their bases on the window frame and their peaks on the horizontal line of the

<sup>3</sup> Yves Delaporte et Étienne Houvet, *Les Vitreaux de la cathédrale de Chartres*, Chartres, 1926, plates 131, 140, 142-145 (our Fig. 2 taken from plate 145, bottom).



Fig. 2. Chartres Cathedral: Detail of Window

armature). Different is the use of segmental arches, but identical is the manner of depicting the vines as irregular, compressed curves without exact symmetry, and the form of the leaves which lie flat in the plane without turning over and which have fruits at the ends. Here there are three berries to each leaf, corresponding to the larger scale of the window. Likewise identical is the cross-hatching of the background which changes direction. Window 47 is also by the same hand; Delaporte illustrates a detail showing the three berries attached to stems which are usually covered by leaves (Fig. 2). At least from the same workshop, if not from the same hand, are windows 48, 50, and 51. In all these grisailles, the rhythmic relationship of pattern to ground is similar.

It is, therefore, natural to look at the Chartres cathedral for the place for which the piece was originally intended. But none of the windows, either in the crypt or the tower, has corresponding proportions.<sup>4</sup> One can therefore only assume provisionally that the glass was intended for another church in Chartres itself<sup>5</sup> or for a church in another French city. Certainly it was made up in Chartres, for it would be simpler to send the pieces than to move the whole workshop.

Delaporte recognized the grisaille windows in the cathedral as substitutes for earlier narrative windows; they were deemed necessary since, on the erection of the Sacristy, the already

dark windows became even darker. At least, that was true for windows 47, 48, 50, and 51, not for window 44 to which the Princeton fragment is closest; but number 44, whatever the reasons for replacing it, is, by its character, contemporary with the others. The majority of the Chartres windows, according to Delaporte's researches, belong between *ca.* 1210 and *ca.* 1240.<sup>6</sup> The Sacristy was built after the consecration of the cathedral (1260) by Symon Dagon who, we know, served as architect of the cathedral from 1276 to about 1300. The Sacristy was erected before 1300.<sup>7</sup> One therefore arrives at a date of *ca.* 1280 for the grisailles, a date also to be assumed for the Princeton piece.

But against this very convincing date there is the following consideration. Bashford Dean published the Princeton fragment, which was then in his possession, in 1927 in an article on an investigation of the Montfort castle in Palestine because he found there fragments of stained glass windows which, according to his statement, are identical with our grisaille.<sup>8</sup> Since this castle

<sup>6</sup> Delaporte, *op. cit.*, p. 18.

<sup>7</sup> René Merlet, *La cathédrale de Chartres*, Paris, pp. 75-76. But Merlet is wrong in thinking that the same Symon Dagon was reinstated after an interval of ten years. It was probably his grandson of the same name. The order was:

Symon Dagon: before 1276 (?) to before 1300.

Renaud Dagon, his son: from (?) to *ca.* 1303.

Symon Dagon the younger: *ca.* 1303 to 1321 (+).

Cf. Maurice Jusselin, "La Maitrise de l'œuvre de Notre-Dame de Chartres," *Mémoires de la Société Archéologique d'Eure-et-Loire*, XV, 1922.

<sup>8</sup> Bashford Dean, "The Exploration of a Crusader's Fortress (Montfort) in Palestine," *The Bulletin of the Metropolitan Museum of Art*, New York, XXII, 1927, part II, fig. 58, p. 43.

<sup>4</sup> Drawings to scale are given in M. Paul Durand, *Monographie de la cathédrale de Chartres*, Paris, 1865; text, Paris, 1881.

<sup>5</sup> St. Peter's in Chartres has grisailles; one of these is illustrated in Ferdinand de Lasteyrie, *Histoire de la peinture sur verre*, Paris, 1853, plate XVIII. They are approximately contemporary with the grisailles of the cathedral. "Stephanus I sedabat anno 1172. Ecclesiam vitreis fenestris ornavit . . ." Cf. Kingsley Porter, *Mediaeval Architecture* II, New York, 1909, p. 310, note 4.

was built by the French around 1200 and shows French Gothic architectural details, there would seem to be no reason for not believing that the glass originated in the same workshop as the Princeton piece. A difficulty, however, lies in the date of the Palestine fragments. In 1229 the Montfort castle (now Kal'at el Kurein) belonged to a knight, Jacob de Armigdala, who, in that year, sold it to Herman de Salza, the Grand Master of the German Order. Bashford Dean thought it unlikely that the Germans would subsequently order stained glass from France and therefore dated the Montfort fragments before 1229. Accordingly, he placed the piece he possessed in the middle of the thirteenth century, a date which still allowed him to ascribe it to the same workshop from which the Montfort fragments came. It does not, however, seem very likely that the same workshop survived to *ca.* 1280 (the date of the grisailles in Chartres) with the same practices and even the same painter. If one doubts that the fragments existed before 1229, the next *terminus ante quem* is 1266, for Montfort castle was besieged in vain in 1266 by Melek ed Dhahir Bibars, besieged again in 1271, and in 1272 taken and destroyed. Bashford Dean was a trustworthy observer, but as this dilemma has now arisen, one must leave conclusive dating in abeyance until it is possible to compare again the Montfort fragments with the Princeton piece.

The Museum already owns a piece of stained glass from Chartres which was originally in the upper storey of the choir of the cathedral and was removed in 1788 in order to obtain more light for the new high altar of Bridan.<sup>9</sup> This piece, portraying the martyrdom of

St. George, represents stained glass in Chartres in the first half of the century and the piece under discussion the second half. It is not possible to compare unhesitatingly the quality of an ornamental grisaille with that of figure painting. In the old narrative windows, the figured parts are inseparable from the patterned background which is purely ornamental. It is true that they contain the crosshatching of the later grisailles, but in the drawing of the leaves they are different, though stylistically related. One can conjecture that specialists worked on these thousands of ornamental details which are repeated identically in the same window and that from the circle of such painters of ornament those men arose who later did the purely ornamental windows in grisaille. Undoubtedly the grisailles in Chartres, and with them our piece, grew in the same atmosphere of cultivated taste in color. The harmony of pale blue with the brown-gray tone of the ornament arose from a sure artistic instinct. The painter was probably very modest and would have been surprised that more than seven centuries later his work would be considered a masterpiece which one sought to date precisely.

#### 2-3. German, *ca.* 1360

The second and third pieces belong together (Figs. 3-4).<sup>10</sup> They form the tops of window lights; the architectural frame was a pointed arch with cusps. They could have been adjacent parts of a double window with tracery or the side lights of a triple window without tracery from a Cistercian building, or they could have been parts of two different windows, each with a single light, of the same church.

<sup>10</sup> Accession No. 43-121, Loan 261. 0.61 m. wide, 0.57 m. high (overall). From the Bashford Dean collection.

<sup>9</sup> W. Frederick Stohlman, "A Window from Chartres," *The Arts*, XII, 1927, pp. 271 ff.





Fig. 3. Stained Glass: Oak Clusters



Fig. 4. Stained Glass: Beech Clusters

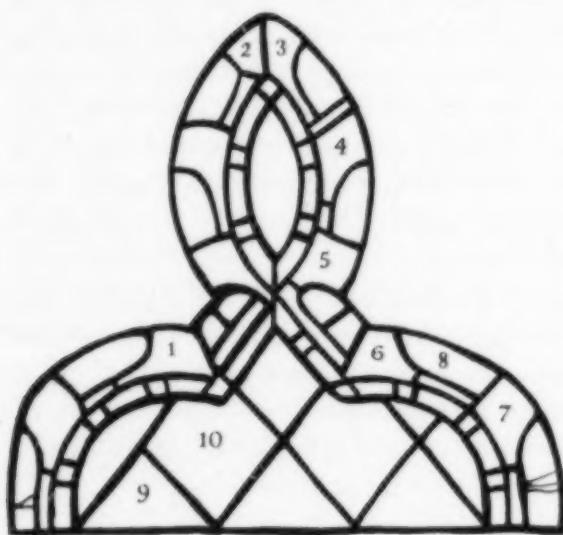


Fig. 5. Diagram of Fig. 3



Fig. 6. Diagram of Fig. 4

Again we have grisailles, but with broad borders delineated in glowing color. The border consists of a broad outer band on which crockets ascend at equal intervals, and a narrow inner stripe which is decorated at similar intervals by yellow rosettes. There are many analogies to this arrangement. Everywhere, however, such borders are thought of as units which are uniformly colored. That this is not the case here is only the result of faulty restoration. One of the two windows must have had

a red band and a green stripe, the other a blue band with a violet stripe. At first one would think it possible to restore the correct order with the pieces of glass on hand, but the pieces can neither be fitted in their appropriate spaces nor reversed without bringing the exterior patina on the inside. The restorer used old glass from other windows and it perhaps makes his thoughtlessness even more inexplicable that he did not merely interchange the appropriate pieces, but deliberately put together mismatched



parts. Both pieces, apart from the restorations, have been repaired.<sup>11</sup>

<sup>11</sup> The restored pieces are indicated by numbers in Figs. 5-6.

(a) Fig. 5, oak:

In 1-7 the brown ground is poorly restored.

1 is old glass with uneven surface, but on the back traces of Gothic leaves are faintly visible: therefore the present back (outside) was originally the front (inside) of another window and was used for repair.

8 is blue glass with traces of drapery folds, therefore certainly taken from some other window.

9 is old, corroded glass, but the drawing is a restorer's copy.

10 is probably also old glass; the drawing is modern and traced from its opposite piece.

The narrow stripe with rosettes is heavily corroded on both sides.

(b) Fig. 6, beech:

In 1-7 the ground is poorly restored.

8 is yellow glass which is the proper shade, but shows drapery folds; therefore from another window.

9 and 10 are old, green glass in place of the proper red or blue (depending on which color is assigned to the oak and which to the beech clusters).

11 is old glass, but on its present back (outside) are traces of a six-leaved flower and on the edge indented leaves are still visible. The beech leaves of the present inside are of the same color as the original leaves of the fragment. The reuse of old glass seems therefore to go back to the original period of the window.

12 has old glass with modern drawing.

13 is probably old glass, but the drawing is recent.

14-16 are old glass with new drawing.

The silver-yellow on 12-16 is new and clearly a different shade from the original silver-yellow.

Unintelligible are the traces of paint on the red pieces of the broad outer band.

The narrow stripe with yellow rosettes is here also heavily corroded on both sides. The explanation is that the corrosion is partly due to the pigment which, with the sweating on the inside of the window, brought about the disintegration.

Within the borders the surface is filled with grisailles, a checkerboard of brown and silver-yellow stripes; in one window the diamonds are filled with oak, in the other with beech clusters.

In both pieces the drawing of the crockets is schematic, but that of the oak and beech naturalistic and drawn by a sure hand, no longer of the generation of dry stylization of the first half of the fourteenth century. Both are therefore probably to be dated *ca.* 1360. As not many grisailles of the fourteenth century are published, this suggested dating is tentative. It is also difficult to establish the exact geographical location of the windows. While oak and beech are indicative of Germany, they also grow in France. In the Chapelle Saint Piat in the east of the Chartres cathedral, oak and beech leaves are used as ornament; they appear on the arms of Philippe de Valois and Blanche de Bourgogne who were married in 1349.<sup>12</sup> German, however, is the peculiar glow of color whose character differs in various countries and times, though we are at a loss to express the difference in words. It would be hazardous to give a specific district in Germany as the provenience of these pieces.

#### 4. South German, *ca.* 1515

The fourth piece is the top of a Gothic window with cusps (Fig. 7).<sup>13</sup> On analogy of other preserved compositions, the yellow branches are tops of two stylized trees which framed a picture. The branches cross in a woven pattern. From them grow leaves which are sometimes

<sup>12</sup> Delaporte, "Les Vitreaux de la Chapelle Saint-Piat," *Mémoires de la Société Archéologique d'Eure-et-Loire*, XV, 1922, p. 43, fig. 56.

<sup>13</sup> Accession No. 43-122. 0.71 m. wide, 0.53 m. high (overall). From the Bashford Dean collection.

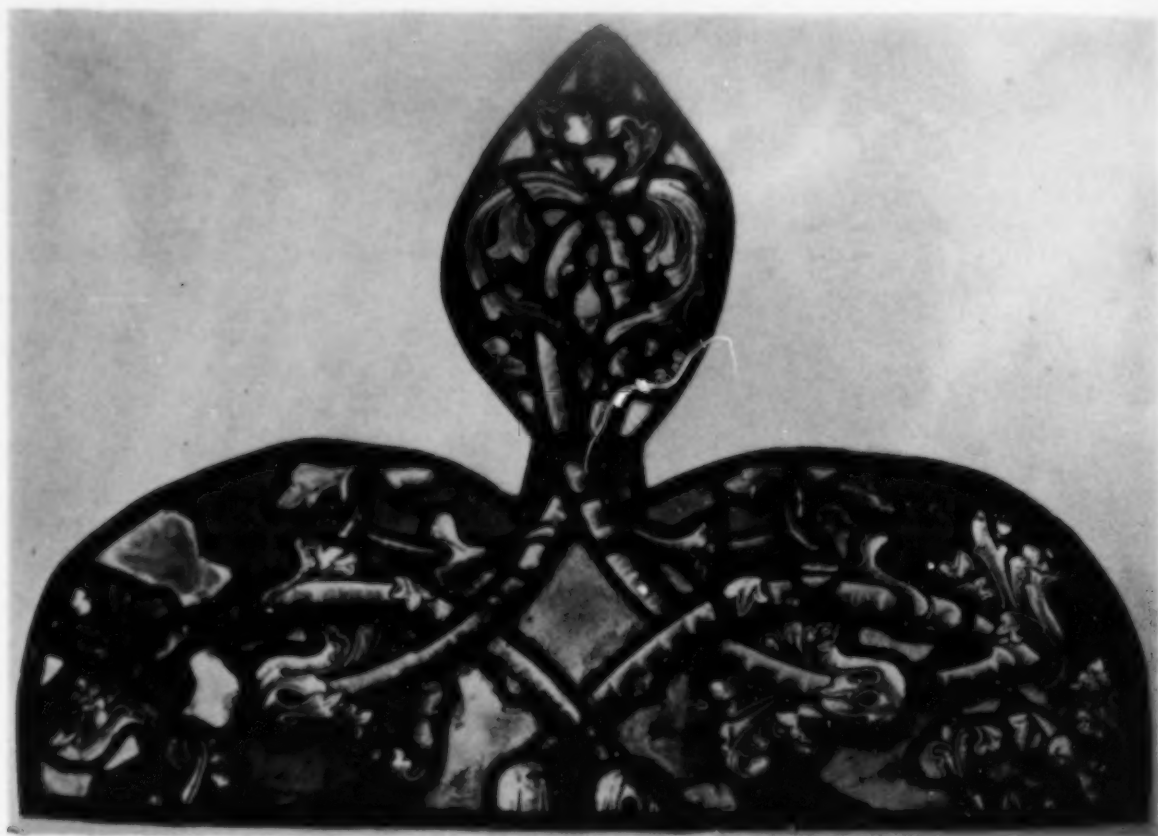


Fig. 7. Stained Glass from South Germany

yellow inside and white outside, sometimes the reverse. At the peak hangs an unattached pinecone-like red fruit. The tips of the red leaves along the lower border indicate something of the continuation below. The glass is old throughout except for the few pieces indicated by the numbers 2-6 in Fig. 8.<sup>14</sup> Fragment 1, both glass and drawing, is also old and certainly comes from the same window. The restorer inserted it (inside out) to give the impression of the original composition; but the branch is certainly to be restored as symmet-

<sup>14</sup> The modern pieces of glass are smooth and very transparent; the restorer tried to make them more opaque by smearing them with putty when they were releaded. 7 and 8 of Fig. 8 were trimmed.

rical to the original on the right side, that is, growing out of the other branch.

The use of trees and branches was introduced in stained glass about 1470 by Peter Hemmel of Andlau (near Strasburg). Hemmel and his assistants always hatched the branches vertically to create the roundness of the branch and the texture of the bark. Our imitator modelled the branches with a very fine oblique hatching. This alone shows that he probably was not from Hemmel's workshop. In addition, the character of the leaves is different: Hemmel's are refined, pliant, like thin metal; here they are fleshy and even coarse. But the painter of our piece is close to Hemmel in time. As Hemmel was born about 1425 and was still living in 1501

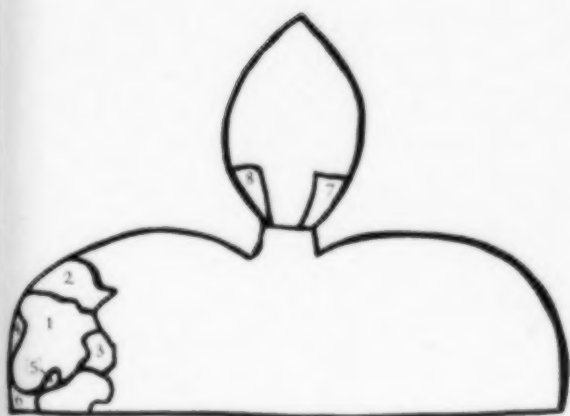


Fig. 8. Diagram of Fig. 7

(his last documented date) and his influence still alive, one cannot go far wrong with the date of our piece. In composition it is still late Gothic and its charm lies in the fact that it stands on the borderline of this style with a suggestion of the coming Renaissance expressed in the earthy substantiality of the leaves. It was made probably *ca.* 1515, certainly in South Germany, more specifically in southwest Germany, perhaps in Alsace.

PAUL FRANKL

## ACCESSIONS

IN addition to recent gifts and purchases mentioned above, the following objects were received during the period of July-December, 1943.

### PRINTS AND DRAWINGS

Ink drawing, "Pleides," by John Flaxman. *Anonymous Gift.*

Etching, "Peretola, near Florence," by E. D. Roth. *Anonymous Gift.*

Watercolor and pastel, two studies of nudes by Childe Hassam. *Anonymous Gift.*

Uncut sketch on woodblock by Cruikshank. *Anonymous Gift.*

Watercolor, "Red Barge," by Arthur Dove. Study for the painting in the Phillips Memorial. *Anonymous Gift.*

### MANUSCRIPT MINIATURES

Two pages from the Heures de Rome, Gille Hardouyn, Paris, 1514. *Anonymous Gift.*

Illuminated letter I, German, second half of fifteenth century. *Anonymous Gift.*

### SCULPTURE

Reduced replica of the Virgin of Alsace by Anton Bourdelle. *Gift of Mrs. Victor D. Harris.*

Chinese votive stele, early T'ang. *C. O. von Kienbusch, Jr. Memorial Fund.*

### BRONZE

Coptic censer; scenes from life of Christ. *Purchase.*

## MUSEUM OF HISTORIC ART

### RECORD

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The Museum of Historic Art is administered by the Trustees of Princeton University as one of its departments. The Museum is intended to form a visible epitome of the history of art

from earliest times to the present, that is, to cover the ground of the teaching by the Department of Art and Archaeology.

The Museum is open daily from 2 to 5 P.M., except on Christmas and New Year's Day, and during the month of August. Visits at other times may be arranged by appointment.

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